



[92-070]

Frances Ann Southwick

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St. Peteranus and the Lady

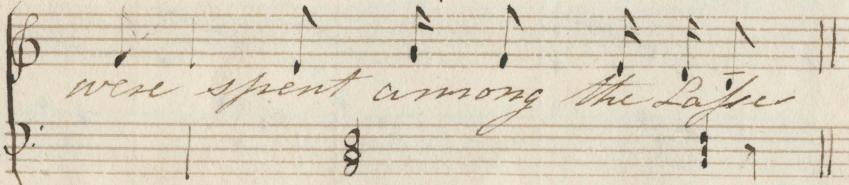
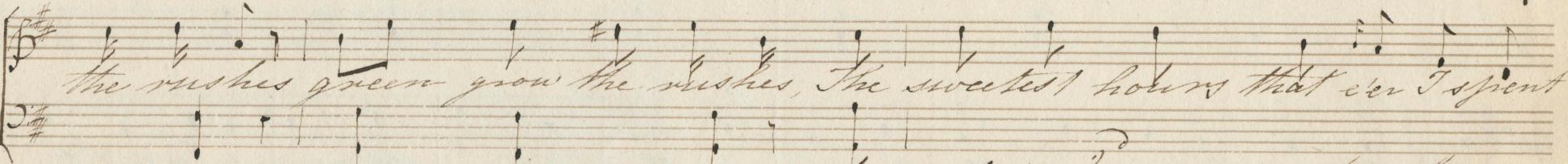
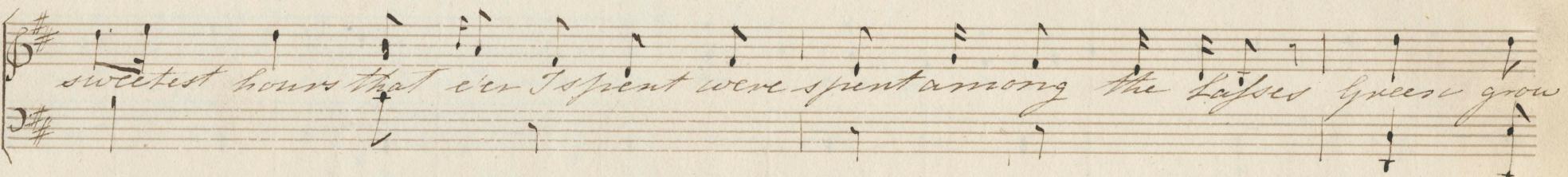
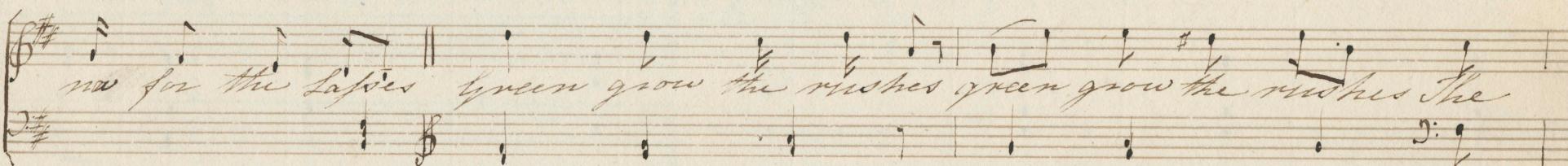
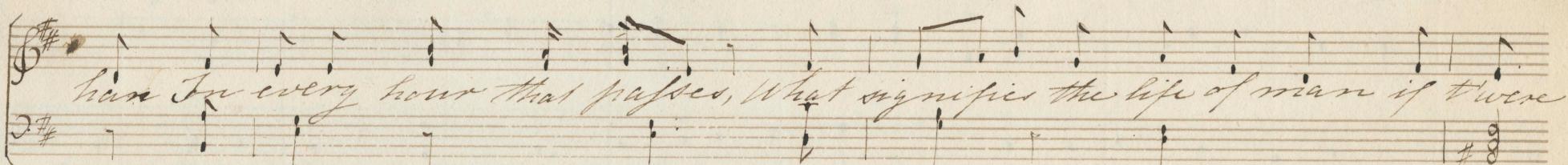
Handwritten musical score for 'St. Peteranus and the Lady' featuring five staves of music and lyrics in English. The score is in common time, with key signatures of B-flat major (two flats) and F major (one sharp). The lyrics are as follows:

Oh haste and leave this sacred Isle,
Un-holy bark ere morning smile, For on thy deck tho' dark it be, a female form I see
see and I have sworn this sainted sod, Shall ne'er by woman's feet be trod,
Oh Father send not hence my bark, Through wint'g winds and o're

billows dark, I come with hum-ble heart to share, Thy morn and ev'-ing prayer
 for mine the feet oh holy Saint the brightness of thy soul to taunt
 The Lady's prayer so names spurn'd the
 wind blew fresh and the bark return'd But legends hint that had the

mail, till morning light a-bay'd and giv'n the Saint one rosy
smile, the never had left his lonely Isle and giv'n the Saint one rosy smile
she never had left his lonely Isle.

7
Green grow the rushes



The warbly race may ride apace
And nigher still may fly them
And when at last they've got them fast
Their hearts can never enjoy them

3d
Green grow the rushes
Wild nature wears the lovely dears
Her noblest art she claspeth
Her pretie han she tried on man
And then she made the Lasses
green grow the rushes

8
We may roam through this world



world like a child at a feast, Who but sips of a sweet and then flies to the nest,



and when pleasure begins to grow dull in the east We may order our wings and be



off to the west, But if hearts that feel and eyes that smile are the dearest gift that heav'n



9

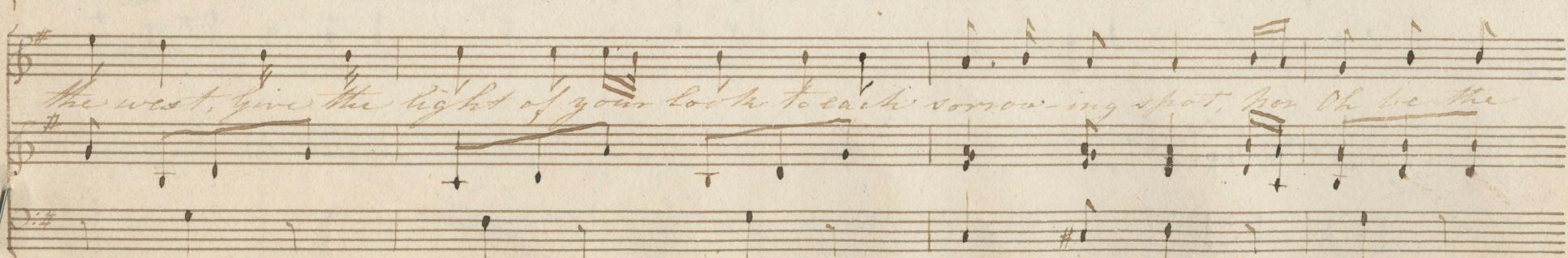
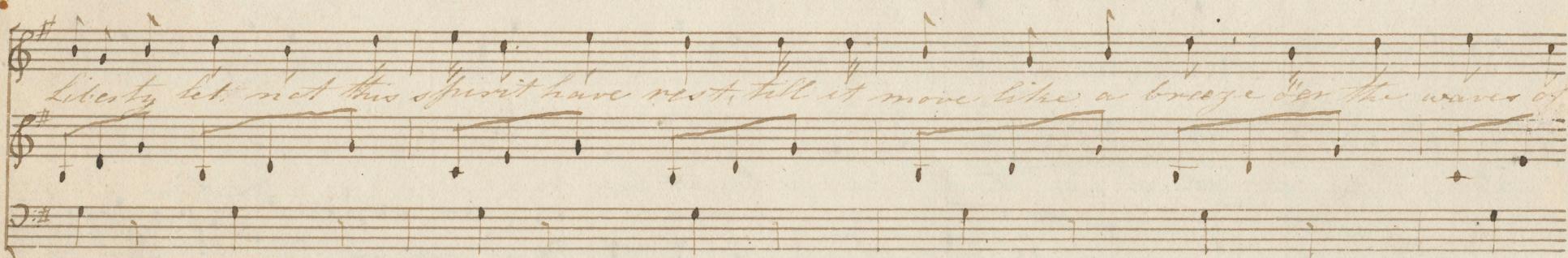
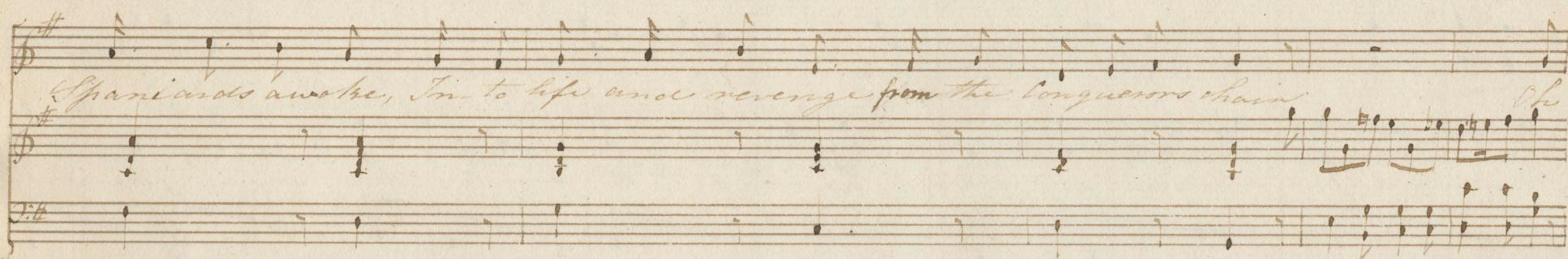
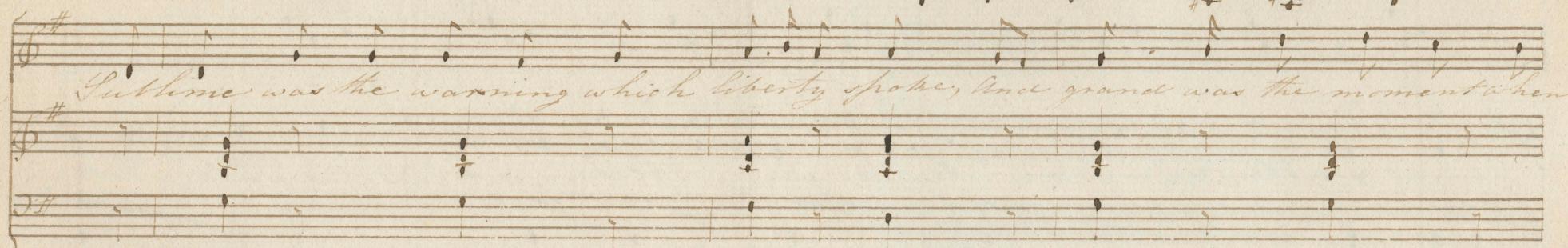
suggeries, we never need leave our own green Isle, for sensitive hearts and for sun

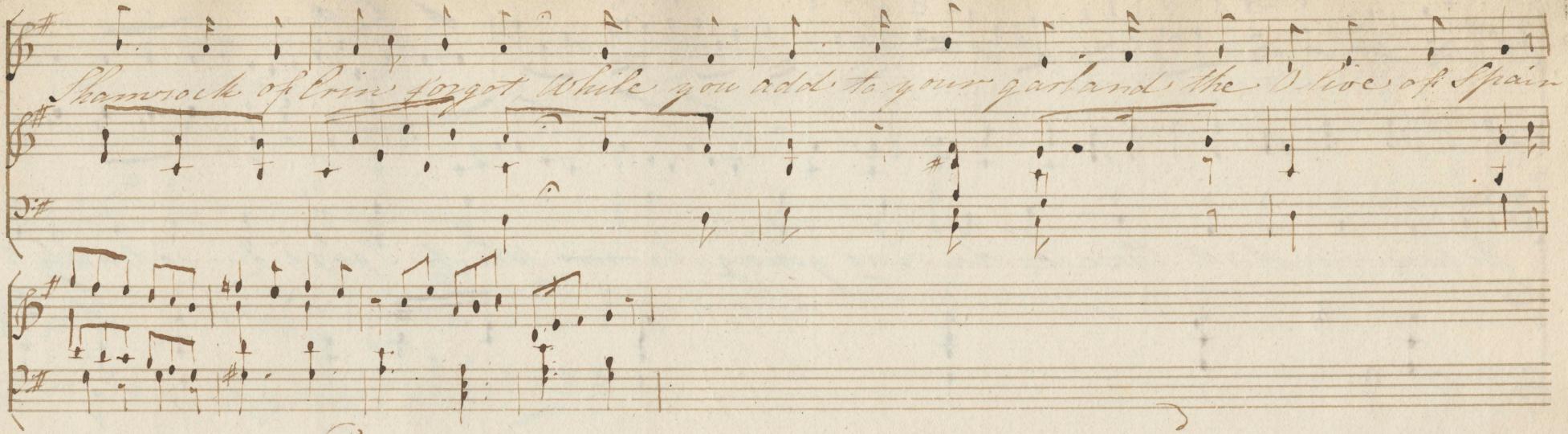
bright eyes, Then re-member where'er your goblet is crowned, Tho' this world's a whetstone

easterward or westward you roam when a lip to the smile of dear women you roun

Oh re-member the smile which adorns her at home

Sublime was the warning which liberty spoke





If the fame of our fathers bequeath'd with their rights
Give to country its charm and to home its delights
If her it be a wound and suspicion a stain
Then ye men of Iperia whose cause is the same
Sing Oh may his tomb want a tear and a name
Who would ask for a nobler a holier death
Than to turn his last sigh into victory's breath
For the Shamrock of Erin and Olive of Spain

3
He Blakes & O'Donnells whose fathers we sign'd
The green hills of their youth among strangers find
That repose which at home they had sought for in vain
Breathe a hope that the magical flame which you light
May be felt yet in Erin as calm and as bright
And forgive even failing while blushing the brows
Of the tyrant who reign'd in the long岐ed cause
Of the Shamrock of Erin and Olive of Spain

4
had prosper the cause oh! it cannot but thrive
While the false & base patriot heart is alive
Its devotion to feel and its rights to maintain
Then how strik'd by sorrow its masters will die
The finger of glory shall point where they lie
while far from the foot steps of coward or slave
The young spirit of freedom shall shelter their grave
Beneath Shamrock of Erin a not Olive of Spain

Believe me if all those endearing young charms

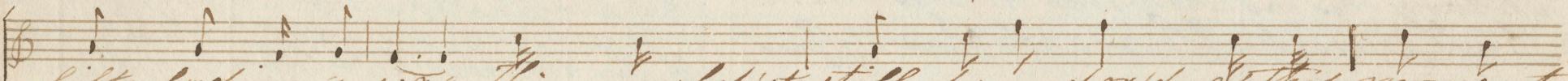
12



Believe me, if all those en-dear-ing young charms, which I gaze on so fondly to



day, Were to change by to-morrow, and fleet in my arms, like the fair-ry



gifts fading a-way. Thou wouldest still be a-dore'd at this moment



Thou art, Let thy loveli-ness fade a-slowly; and around the dear



run each wish of my heart would entwine itself roundly still

2
His not while beauty and youth are thine own.
And thy cheeks unprofaned by a tear
That the fervour and faith of a soul can be known
To which time can but make thee more dear
Oh! the heart which has truly loved never forgets
But as truly loves on to the close
As the skin flower turns on her boud when he sets
The same looks which she turned when he rose

The Wood Pecker

14

A handwritten musical score for 'The Wood Pecker' on six staves. The score is in common time, with a key signature of one flat. The vocal line (soprano) is in the top staff, and the piano accompaniment is in the bottom staff. The lyrics are written in cursive script, appearing in three distinct sections. The first section starts with 'I knew by the smoke, that so gracefullly curl'd. Hi-' and continues with 'bore the green elms, that a cottage was near, And I said "if there's peace to be'. The second section begins with 'found in the world, a heart that was humble might hope for it here!' and ends with 'The heart that was humble might hope for it here! Ev'ry leaf was at rest, and I'. The piano part includes various dynamics such as 'pp.' (pianissimo) and 'f' (fortissimo). The score is written on aged, yellowed paper.

I knew by the smoke, that so gracefullly curl'd. Hi-

bore the green elms, that a cottage was near, And I said "if there's peace to be

found in the world, a heart that was humble might hope for it here!"

The heart that was humble might hope for it here! Ev'ry leaf was at rest, and I

heard not a sound, But the Wood-pecker tapping The

hollow beech-tree. Ev'ry leaf was at rest, And I heard not a sound Ev'ry

leaf was at rest, And I heard not a sound. But the Wood-pecker tapping the hollow

beech-tree. But the Wood-pecker tapping the hollow beech-tree. But the

Woodpecker tapping the hollow beech tree

By the shade of yon sunbeam, whose red berry lips. In the gush of the fountain how

sweet to recline, And to know that I sigh'd upon innocent lips, Which never had been

sigh'd on by a-my but mine! Which never had been sigh'd on by a-my but mine

sigh'd on by a-my but mine! Which never had been sigh'd on by a-my but mine

Every leaf was at rest and I heard not a sound But the Wood-pecker tapping the

The hollow beech-tree. Every leaf was at rest, and I heard not a sound

Every leaf was at rest and I heard not a sound But the Wood-pecker tapping the

hollow beech-tree. But the Wood-pecker tapping the hollow beech-tree. But the

Wood-pecker tapping the hollow beech-tree

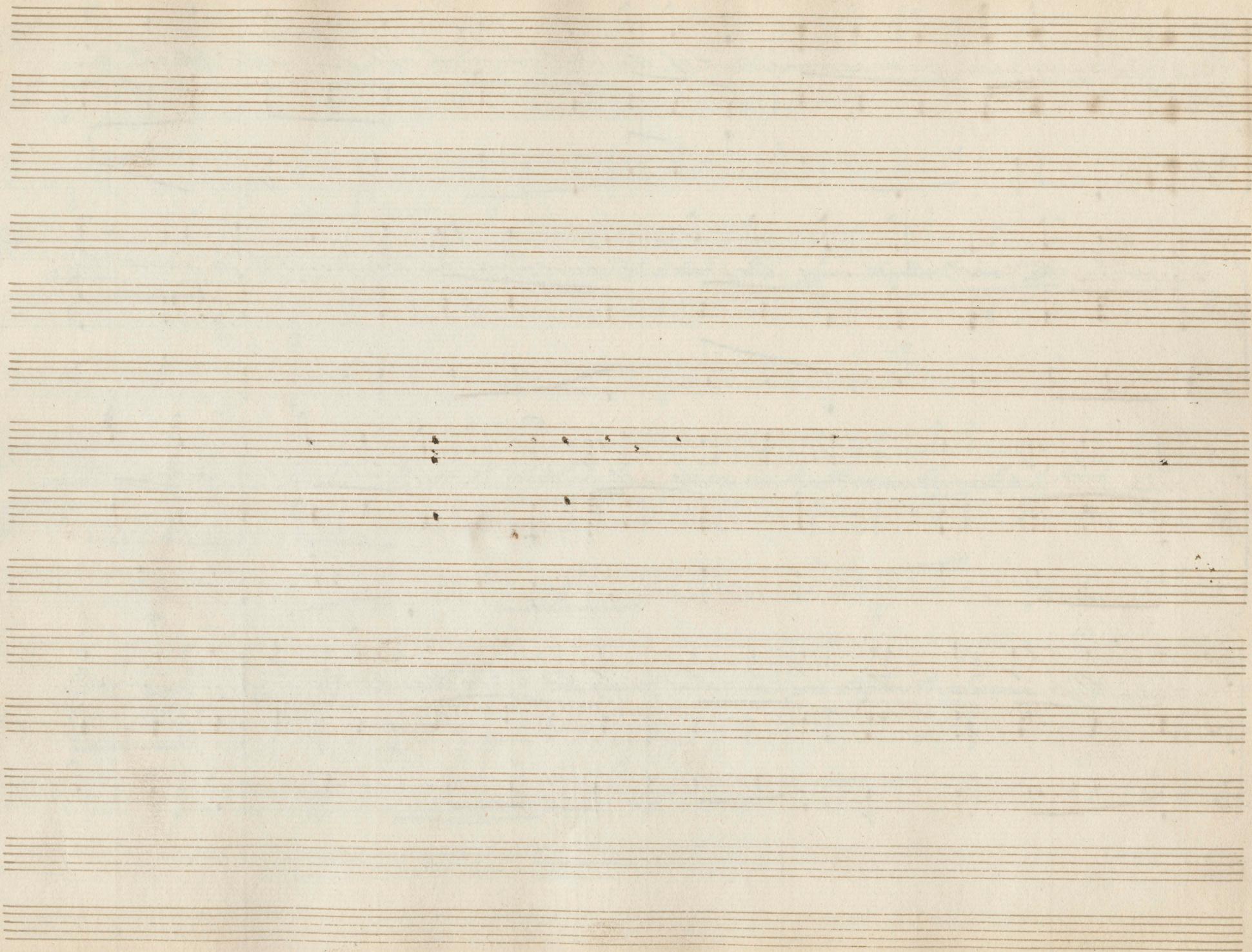
Come take the Harp

18

Come take the Harp 'tis vain to muse, upon the gathering ill we see Oh
 take the harp and let me lose all thoughts of this in hearing thee. Sing to me
 love tho' death were near, thy song could make my soul forget, Nay, nay in pity
 thy that fear, all may be well, be happy yet

Let me but see that ²now y^oung arms
 Once more upon the older harp lie
 and I will cease to dream of harm
 Will smile of late while thou art nigh
 Give me that strain of mournful sound
 We used to love long long ago
 Before our hearts did know it as much as
 By now alas! they bleed to know

Sweet voices they tell of former peace
 Of all that looked so rapturous then
 Now with grief lost thy pray thee cease
 I cannot bear these sounds again
 Art thou too wretched yes thou art
 See thy tears flow fast with mine
 Come home to this devoted heart
 'tis breaking but it still is thine



Young Lochinvar

20

Handwritten musical score for 'Young Lochinvar' in G major, common time. The score consists of four staves of music with lyrics written underneath. The lyrics are as follows:

O Young Lochinvar is come out of the west, Through all the wide Border his
steed was the best; And save his good broad sword, ^{his} weapons had none, he
rode all un-armed, And he rode all alone. So faithful in love and so
dauntless in war, There never was knight like the young Lochin-var. So

faithful in love, and so dauntless in war, There never was knight like the

young Lo-shin-yan He stand not for bridle, and he steed not for stone, He

swam the Lohr river where ford there was none; but iver he a-light-ed at

neither by gate, The bride had consent-ed the gallant come late. For a

2 verse

This is a handwritten musical score for a four-part setting, likely for voices or a small ensemble. The score consists of five staves of music, each with a key signature of one flat (F#) and a common time signature. The vocal parts are arranged as follows: Treble (top staff), Alto (second staff), Bass (third staff), and Tenor/Bass (bottom staff). The lyrics are written in a mix of English and Chinese characters. The first three staves contain lyrics in English, while the last two staves contain lyrics in Chinese characters. The lyrics describe a knight named Lo-shin-yan who is faithful, dauntless, and skilled in war. He is compared to a young knight named Lo-shin-yan who stands firm and does not flinch. The knight is also described as being able to swim rivers where there is no ford and as being a light to others. The final two staves contain lyrics in Chinese characters, which appear to be a continuation of the story. The score is written on five staves of music, with each staff having a key signature of one flat (F#) and a common time signature. The vocal parts are arranged as follows: Treble (top staff), Alto (second staff), Bass (third staff), and Tenor/Bass (bottom staff). The lyrics are written in a mix of English and Chinese characters. The first three staves contain lyrics in English, while the last two staves contain lyrics in Chinese characters. The lyrics describe a knight named Lo-shin-yan who is faithful, dauntless, and skilled in war. He is compared to a young knight named Lo-shin-yan who stands firm and does not flinch. The knight is also described as being able to swim rivers where there is no ford and as being a light to others. The final two staves contain lyrics in Chinese characters, which appear to be a continuation of the story.

lag-gards in love, and a bastard in war. Was to wed the fair El- len of

have Loh-in-var. For a lag-gard in love and a bastard in war. Was to

wed the fair El- len of brave Lo - hin - var. To boldly he enter'd the hetherby

Hall among bachelors, and minstrels and brothers and all their

ff

3 Versa

spoke the bride's father his hand on his sword, For the poor craven
bridegroom said never a word "O come ye in peace here or come ye in
war, Or to dance at our bridal, young Lord Lochinvar? O come ye in
peace here or come ye in war Or to dance at our bridal, young Lord Lochinvar

Handwritten musical score for a four-part setting of "The Young Lohinvar". The score consists of four staves, each with a key signature of F^\flat and a time signature of $2\text{:}4$. The vocal parts are arranged as follows: Bass (B), Tenor (T), Alto (A), and Soprano (S). The lyrics are written in cursive script above the music. The score is divided into four systems by vertical bar lines.

System 1: "that would gladly be bride to the young Lohinvar" There are maidens in

System 2: "Scotland more lovely by far that would gladly be bride to the young Lohinvar"

System 3: "The bridegroom spilt the goblet, the Minstrel took it up, he quaffed off the wine"

System 4: "and he threw down the cup. She look'd down to blush and she look'd up to"

sigh. with a smile on her lips, and a tear in her eye. He took her soft

hand, ere her mother could bar "Now tread we a measure" said young

Lockin-var "Now tread we a measure" said young Lockin-var so

stately his form and so love by her face, That never a hall such a

24

galliard did grace, While her mo-ther did fret and her fa-ther
did fume. And the broideroun stood damp-ling his hon-net and
plume, And the bidermaiden whisper'd 'Twere better by far To have
matched our fair cousin with young Lochinvar To have matched our fair

cousin with young looking man's One touch to her hand and one

word in her ear, when they reach'd the hall door, and the charger stood

near so light to the coupl'r the fair lady he swing so light in the

saddl'e before her he sprung. "She is won we are gone over bank bush

Handwritten musical score for "Young Lochinvar" featuring four staves of music and lyrics. The score is in common time (indicated by a 'C') and includes a bassoon (Bassoon), a cello (Cello), a bassoon (Bassoon), and a bassoon (Bassoon). The lyrics are written above the music, with some lines repeated. The score includes a section with a 3/8 time signature.

and scoun. They'll have fleet steeds that follow "Young Lochinvar she is
won we are gone over banks bush, and scoun, They'll have fleet steeds
that follow "Young Lochinvar" They'll have fleet steed that follow
Young Lochinvar There was mounting 'mong' grasses

of the bether by clan; Forsters, Fenwicks, and Musgraves, they rode and
 they ran; There was racing and chasing on can-no-bie lee but the
 lost bride of bether by never did they see. So daring in love and so
 dauntless in war Have ye e'er heard of gallant like young Lothian war

So daring in love and so dauntless in war Have ye ever heard of

gallant like young Lochinvar Have ye ever heard of gallant like

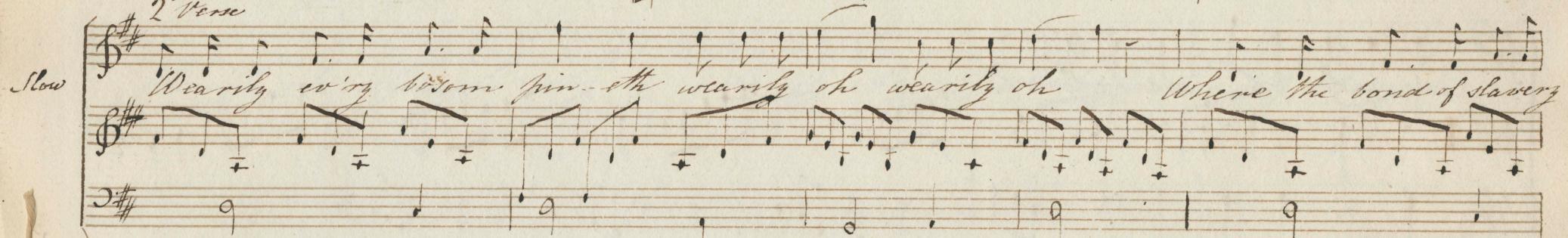
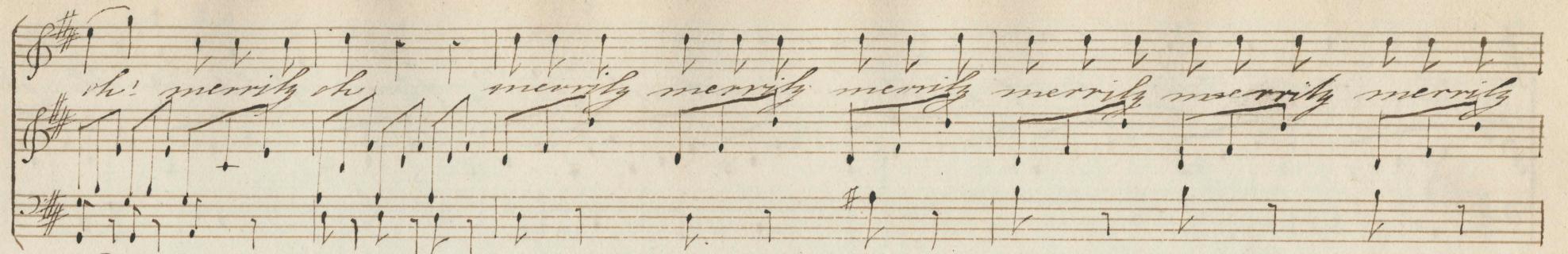
young Lochinvar

The Tyrolean Song of Liberty

32

Handwritten musical score for 'The Tyrolean Song of Liberty' in G major. The score consists of five staves of music with lyrics written underneath. The lyrics are in English and describe a scene of freedom and joy. The score includes various musical markings such as tempo changes (80a, 100, 80a), dynamic markings (p, f), and a 3/4 time signature. The music is written on five staves, likely for a piano or organ, with the lyrics placed directly below the notes.

Merrily ev'ry bosom
bounding, merrily oh! merrily oh! Where the song of Freedom soundeth, merrily
oh merrily oh! There the warrior's arms shed more splendor, There the maidens
charms, shine more tender, Ev'ry joy the land sur-round-eth, merrily



There the maidens heart hath no sweetness, Fair flower of life she shineth
wearily oh wearily oh, wearily wearily wearily wearily wearily wearily oh
wearily oh wearily oh
3rd Verse
cheerily then from hill and valley, cheerily oh! cheerily oh! Like your nature

The musical score consists of four staves of handwritten music. The top staff is for a soprano voice, the second staff for an alto voice, the third staff for a basso continuo (bassoon or cello), and the bottom staff is for a piano. The music is in common time, with a key signature of one sharp (F#). The vocal parts feature lyrics in a three-line strophic form. The piano part provides harmonic support with bass notes and chords. The score is written on five-line music staves.

A handwritten musical score for a four-part ensemble, likely a brass band, in common time and G major. The score consists of five staves, each with a key signature of one sharp. The vocal parts (Soprano, Alto, Tenor, Bass) sing in a four-part harmonic arrangement. The lyrics, written in cursive, are as follows:

1. fountains sal-ly cheerily oh cheerily oh For glorious death Won by braver-y

2. Sweet-er be than breath sigh'd in slav-ery Found the flag of freedom val-ly

3. cheerily oh cheerily oh cheerily cheerily cheerily cheerily cheerily

4. cheerily oh cheerily oh cheerily oh

The score concludes with a final section of the bass line.

Auld Lang Syne

34

Should auld acquaintance be forgot and never brought to mind?
Chorus
Should auld acquaintance be forgot and days o' lang syne For
Auld Lang Syne my dearest, For auld lang syne. We'll take a cup o'
kindness yet for auld Lang Syne

The two have run about the braes
And pu'd the gowans fine
But we've wandered many a weary foot
Sin auld lang syne For auld lang syne &

The two ha'e fraidlet in the burn
True morning sun till cline
But soes between us twa ha'e roared
Sin auld lang syne For auld lang syne

The Soldiers Farewell

M.S.

37

Oh cease those sighs I cannot bear! Hark! Hark! the drums are calling!

Oh I must while that coward heart yet hies it as 'tis falling Then bid thy

faithful soldier go now thus my heart astring seven Oh be not thou my

honors' fare, on I am lost for ever

Trust in that being him above
 With heart resigned & steady
 Let it never trouble (believe me Lord)
 The heart that's broke already
 See thro' thy inmost soul can peer
 And all its springs discover
 He'll teach thy weaness how to bear
 On bring thy back thy Lover

Is he the mighty Lord of all?
 Unable to protect thee
 Will he who marks the sparrow's fall
 See both thee on me left thee
 Serene on dreadful field I see
 Whatever fate betides me
 Thine innocence will shelter thee
 And I've no wish besides thee

The musical score consists of five staves of handwritten musical notation. The first three staves are in common time, while the last two are in 6/8 time. The notation includes various note heads, stems, and rests. The lyrics are written in cursive ink, corresponding to the musical lines. The first section of lyrics is: "Oh cease those sighs I cannot bear! Hark! Hark! the drums are calling! Oh I must while that coward heart yet hies it as 'tis falling Then bid thy faithful soldier go now thus my heart astring seven Oh be not thou my honors' fare, on I am lost for ever". The second section of lyrics is: "Trust in that being him above With heart resigned & steady Let it never trouble (believe me Lord) The heart that's broke already See thro' thy inmost soul can peer And all its springs discover He'll teach thy weaness how to bear On bring thy back thy Lover". The score is written on five staves of music, with the lyrics placed below the staves.

The Wraith

38

Handwritten musical score for 'The Wraith' in 3/4 time, 2 sharps. The score consists of five staves of music with lyrics. The lyrics are as follows:

Ye Shepherds tell me tell me have you seen have you seen my
Flora pass this way in shape and feature beauty's Queen in
Pastoral in pastoral an rag Shepherds tell me tell me tell
me have you seen have you seen my Flora pass this way have you seen

39

tell me Shepherds have you seen tell me have you seen my Flora had this

a wreath a-round her head a-round her head she wore car-na-tion

lily nose and in her hand a crook the bone

grace

sweets and sweets her breath compose

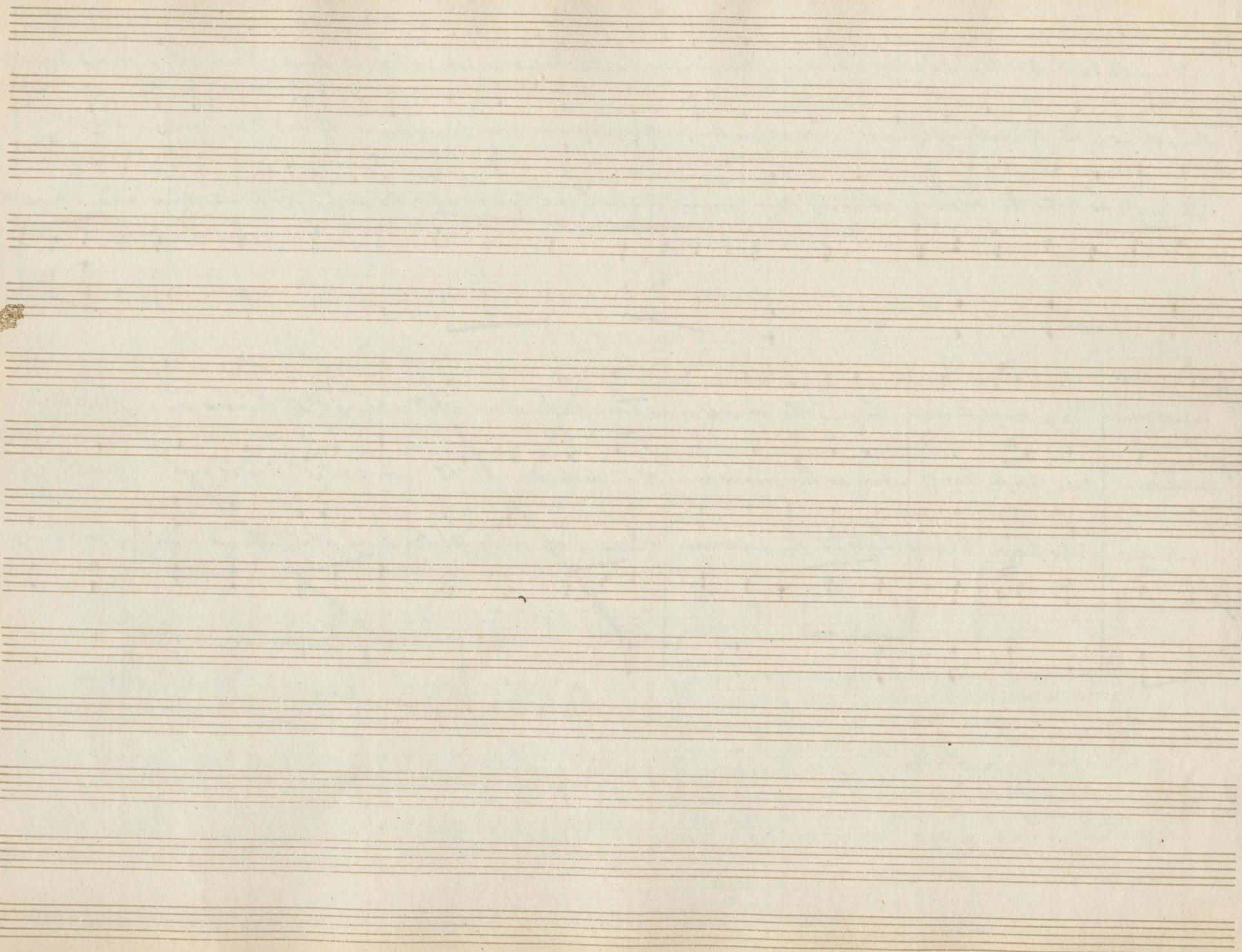
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The beauteous the beauteous wreath that decks her head forms her

description her description true hands lily white lips crimson

red and cheeks and cheeks of rosy hue

40



Canadian Boat Song

42

1st Faintly as tolls the evening chime; Our voices keep time and our ears keep time Our voices keep time

2nd Faintly as tolls the evening chime; Our voices keep time and our ears keep time Our voices keep time

3rd Faintly as tolls the evening chime Our voices keep time and our ears keep time Our voices keep time

and our ears keep time Soon as the woods on shore look dim We'll sing at St. Ann's our parting

and our ears keep time Soon as the woods on shore look dim We'll sing at St. Ann's our parting

and our ears keep time Soon as the woods on shore look dim We'll sing at St. Ann's our parting

hymn! now, brothers, now the stream runs fast The rapids are near and the day lights past the
 hymn now brothers now the stream runs fast The rapids are near and the day lights past the
 hymn now brothers now the stream runs fast The rapids are near and the day lights past the

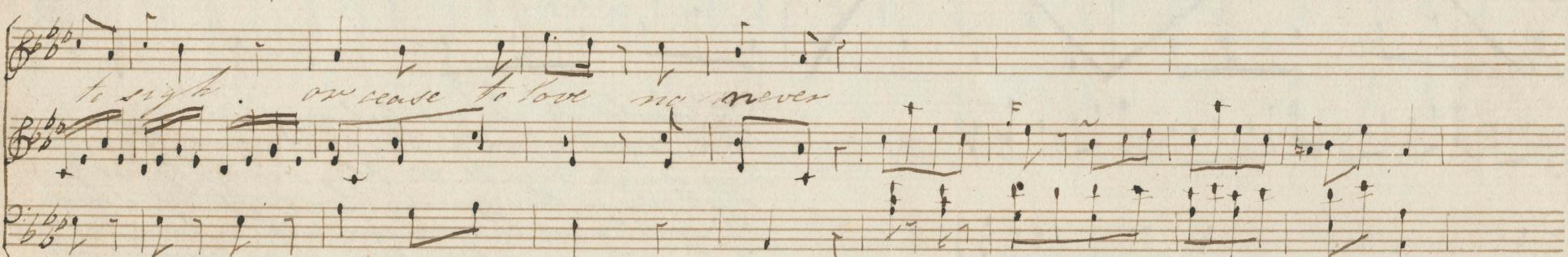
rapids are near and the day lights past The rapids are near and the day lights past
 rapids are near and the day lights past The rapids are near and the day lights past
 rapids are near and the day lights past The rapids are near and the day lights past

1st
 2nd
 3rd

2nd
 Why should we get our sail unfurl
 There is not a breath the blue wave to curl
 There is not a breath the blue wave to curl
 But when the wind blows off the shore
 Oh sweetly we'll rest our weary bairn
 Blow breezes blow the stream runs fast
 The rapids are near and the day lights past
 The rapids are near and the day lights past
 3rd
 Ottawa bairn! this trembling moon
 Shall see us float o'er the stream runs fast
 Saint of this green Isle! hear our prayer
 Grant us cool heavens & favouring air
 Blow breezes blow the stream runs fast

Will thou say farewell Love

44



Will thou think of me love when thou art far away? Oh I'll think of thee

love never never stray I'll still be thine and thou'll be mine

We love thee tho' we never may can I ever cease to sigh

or cease to love? no never

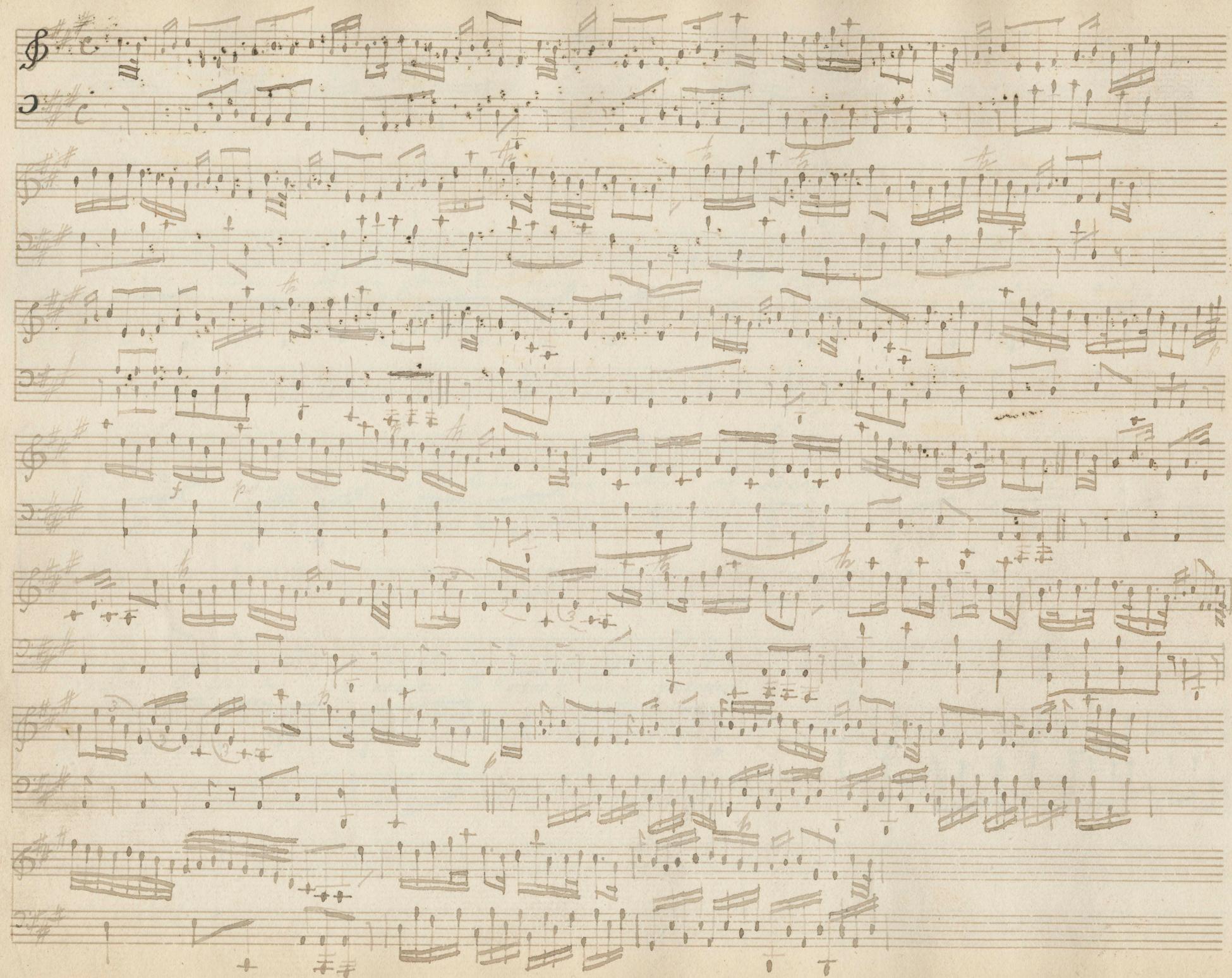
Let not others with love tie an absent heart betray the memory of roses

smile love Rosa far a-way I'll still be thine and

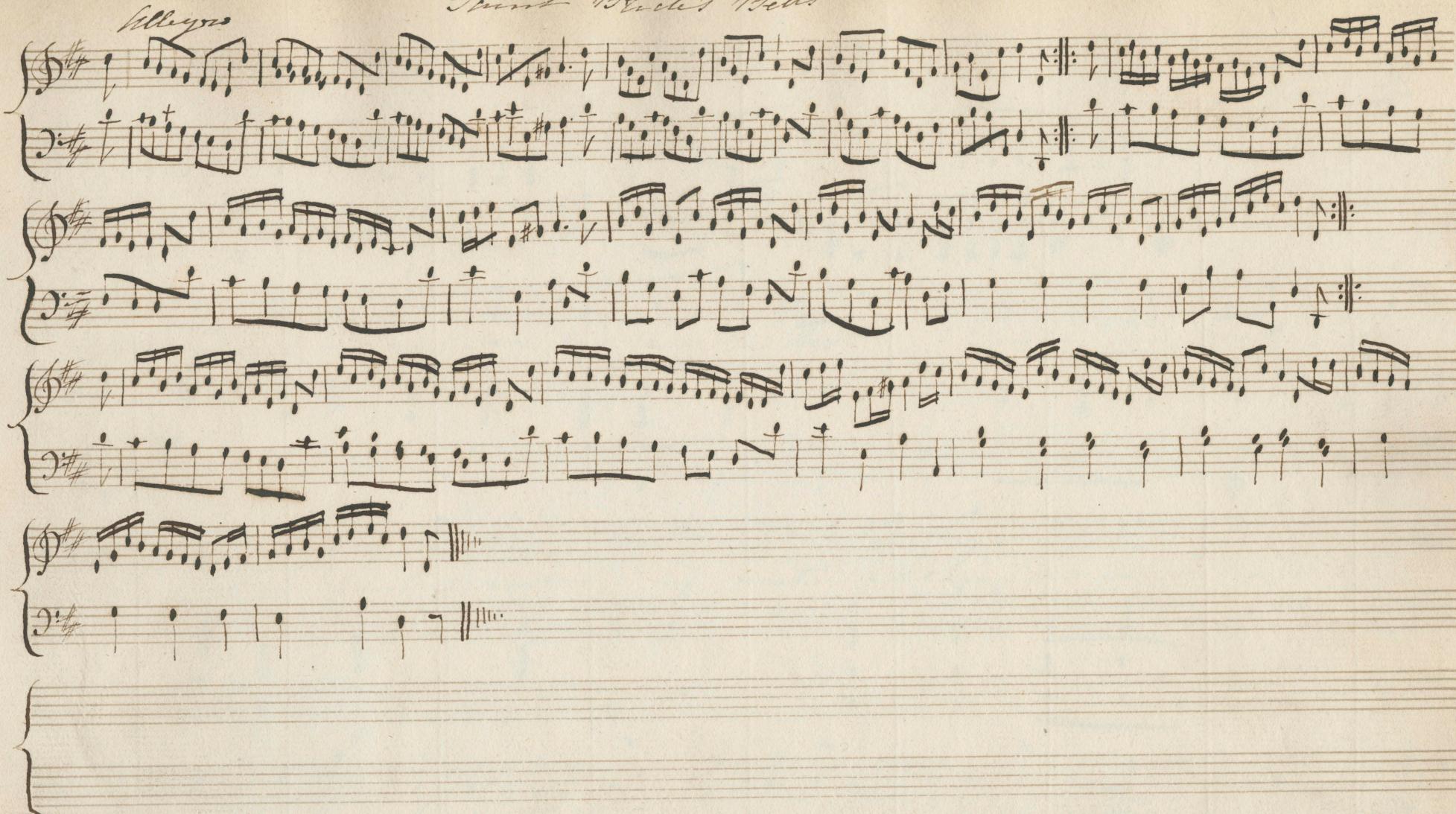
thou'll be mine I'll love thee tho' we sever oh say can I ever

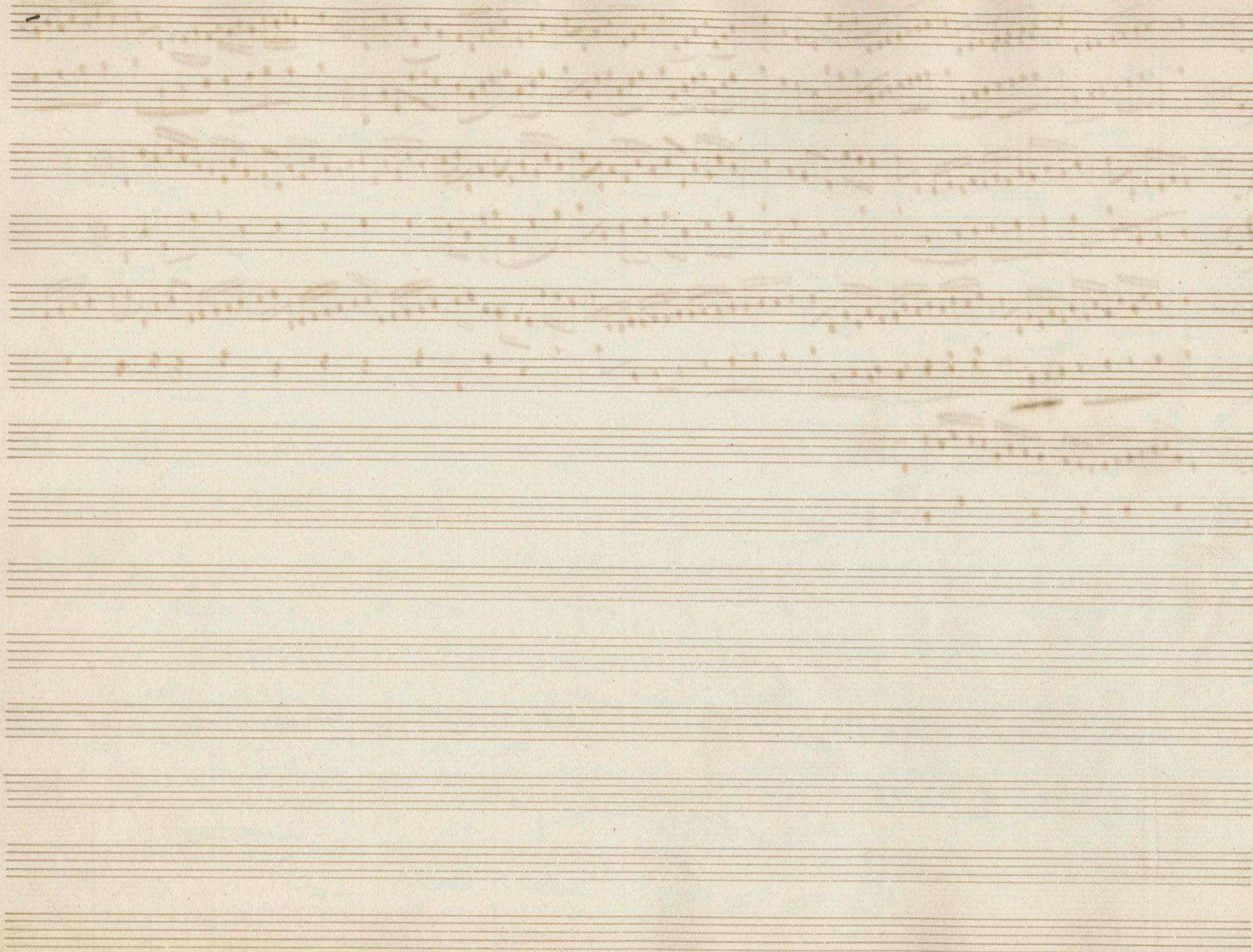
cease to sigh or cease to love; no never





Saint Béch's Bells





with expression

The Strab

Indian Music

51

The musical score consists of six staves of handwritten music in brown ink. The key signature is mostly F major (one sharp) with a few changes. The time signature varies between common time and 2/4. The lyrics are written in brown ink, corresponding to the music. The first two staves begin with a treble clef, the third with a bass clef, and the remaining three with a bass clef. The lyrics are as follows:

Row true the
spot thy soul re-members here, here she dwelt here I have built it fans my
my spirits fainting embers. thy breath less changin' hat, and a pent
each night I spurr'd to gain the tent, where'er I thun' to rock or form how true the spot thy soul
re-members

The lyrics for the last three staves are written in brown ink and are as follows:

I found the Heath where once she res't
yet no repose my bosom knows
Lie here my healing bosom and rested
My war bow rest I unarmed there
My sigmetar, and glory spear
I bid you sleep No eye shall weep
By my sad arm of friend divest

From the Hill

52
an Italian Melody

Refrain slow

Handwritten musical score for 'From the Hill' in brown ink on aged paper. The score consists of five staves of music with lyrics. The key signature is B-flat major (two flats), and the time signature is common time (indicated by a 'C'). The music is divided into four sections by vertical bar lines. The lyrics are as follows:

From the Hill, no more,
my woe diuid'd eyes be-hold her;
In some
happier shores, other arms en-fold her; night falls dreary, and dark-
winds i' the morn rocks nighting only this cold ha-ther bank my lone iouch
sup-jly-ing! Peace ful sleeps the moe. Bitter she'll walke to-morrow.

But evening brings me woe, my morning dawned in sorrow.

On the beach I've strayed
Since I day's early breaking.
The tracks her feet had made
Widely scattered seem'd
Tho' with every wave
Soon the waves will have 'em
There's the bellow that can save
The traces from my bosom
Peaceful sleeps the woe. &c.

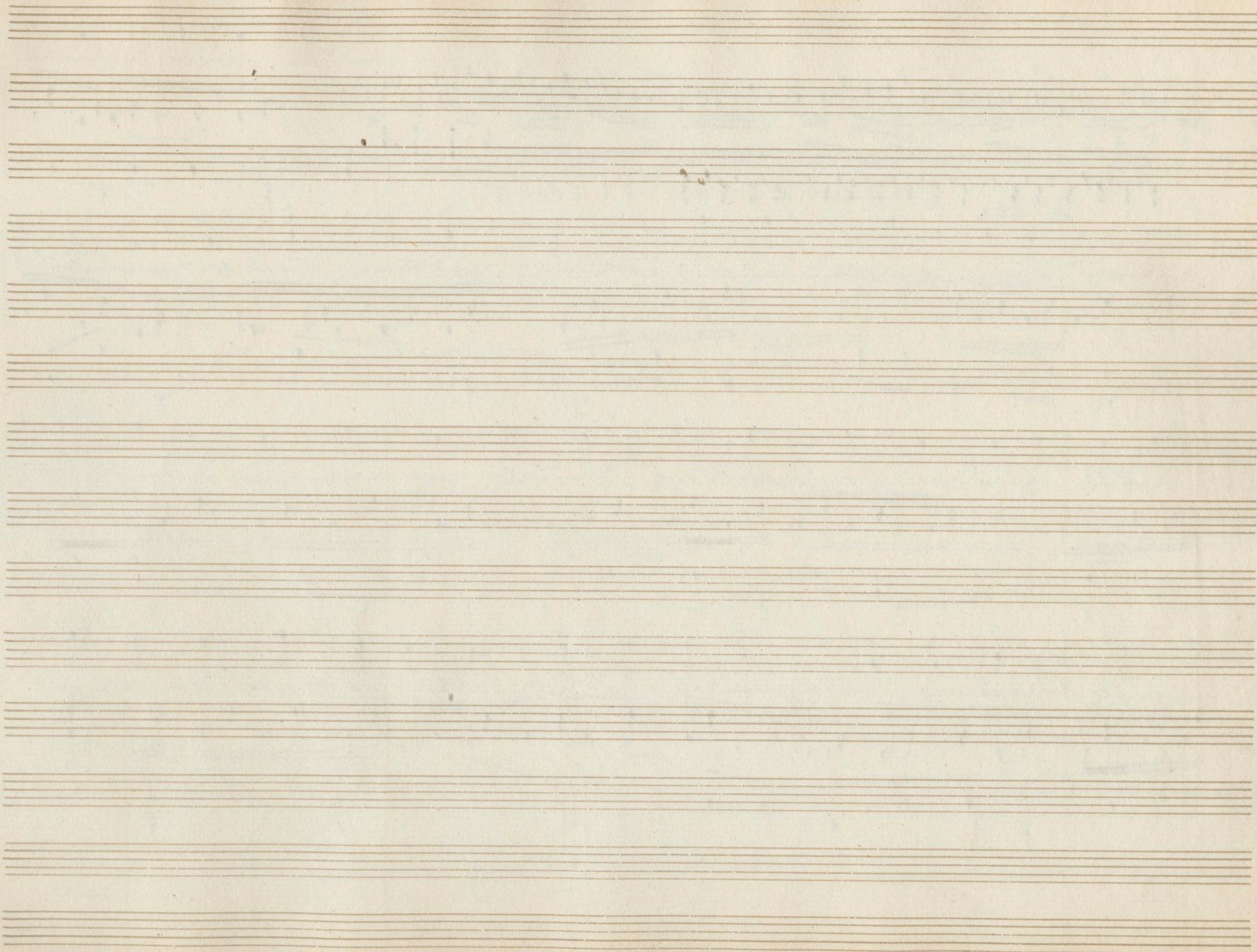
The Corowach

54



He's lost on the forest like a summer dry'd fountain, when our need was the

sorrest The lost re-ap-pear ing, from the rain-drops shall borrow But to



The Corowach

60

The musical score consists of six staves of handwritten musical notation on five-line staves. The notation is in common time, with various clefs (G, F, C) and key signatures (F major, B-flat major, G major, D major, A major, E major). The lyrics are written in brown ink, corresponding to the music. The lyrics are:

He's gone on the mountain
He's not in the forest like a summer dried fountain, when our need was the
sooth. The boat re-ck-heaving, from the rain-drops shake borrow, but
no comes no cheering to Duncan no tomorrow, but to it comes no cheering.

To Duncan no morrow 8-

The hand of the reaper, spes the earth are hoary, But the voice of the weepers

Wails manhood in gloom; The autumn winds rushing past the leaves that are

bare at, But our flower was in the spring, When Brighting was nearest 8-

flower was in the spring, When Brighting was nearest 8-

Flat foot on the corral, Sage counsel in cumbers, Bed hand
in the box, How sound is thy hammer! Like the dew on the mountain, Like the
foam on the river, Like the bubble on the fountain, Thou art gone, and for ever
Like the bubble on the fountain, Thou art gone and for ever!



Forty Custace

60

Handwritten musical score for 'Forty Custace' in G major, 2/4 time. The score consists of six staves of music with corresponding lyrics in English. The lyrics are as follows:

Where shall the lover rest
Whom the fates sever From his true maidens breast Parted for ever
Where through grows deep and high towards the far hill-low where
far thy violets die under the willow C low B a 2 o C low B a 2 o soft shall

The score includes dynamic markings such as *f*, *p*, and *c*, and various musical notations like grace notes and slurs. The manuscript is written in brown ink on aged paper.

Handwritten musical score for three voices (Soprano, Alto, Bass) and piano. The score consists of four systems of music, each with a vocal line and a piano accompaniment. The vocal parts are in common time, and the piano parts show typical harmonic progression with bass lines and chords. The lyrics are written in cursive ink below the vocal lines.

60

Be his fit low Then through the

summer day with streams are flowing There while the tempests sway

scarce are songs - waving. Then thy rest shall thou have Parted for ever

Never a-gain to wake never O-never. Then lo-ro lo-kw lo-ro never O never

Where shall the sailor rest? He the deceiver, Who could win maidens

breast May and leave her? in the last battle borne down

By the flying Where min-gles wars rattle with groans of the dying

Cleu lo-ro Cleu lo-ro There shall be no dying

Handwritten musical score for five voices (Soprano, Alto, Tenor, Bass, and a basso continuo part) and organ. The score is in common time, with a key signature of one sharp (F#). The vocal parts are in soprano, alto, tenor, and bass staves, with lyrics written above the notes. The organ part is in a bass staff at the bottom. The music consists of five systems of music, each starting with a dynamic instruction: **ff**, **ff**, **ff**, **ff**, and **ff**. The lyrics are as follows:

For wings shall the eagle flap O'er the false hearted; his warm blood
The wolf shall yap O'er lips the parted Pharie and his honor sit
By his grave ever blessing shall hallow it Never O never
Amen Amen Never O never

A, B, C.

44

Lady

Gentleman

Musician

Leave the A, B, C.

With pleasure with pleasure in - cited; you first must
Play touch on your language to read!

Allegretto

Leave them a lesson

You'll find a dull scholar in me, You'll find a dull scholar in me.

Say 'Tis near the close of day, Repeat it after me, and pay attention be.

A, B, C, D, E! Look at your book and not at me
Look at your book and not at me!
what a dinner you eat!
I am what a dinner you are!
L'autre stampie Jol-tion
You stampie Jol-tion
Look at your book and not at me
Look at your book and not at me
Look at your book and not at me
Look at your book and not at me

48

Allegretto

Look at me; look at your book and not at me. Come, now begin to spell, and mind you do it well, come

Look at me; look at your book and not at me. Come

now begin to spell, and mind you do it well.

When I begin to spell I hope to do it well, when

I begin to spell -- I hope to do it well.

I begin to spell -- I hope to do it well.

Coda

68

way go, go away a way, go, go away a way go, go, away a way! away! away! a

I'll go away a way! We go! go a way! a! B! f

way away from me! away! away! away away away from me!

3rd B! go a way! a! great and bairn sing B! 3rd 8va

8

Forest Music

Händel 69

Harp

Forest Music

Händel 69

Sir David Baird's Grand March

70

Handwritten musical score for two pieces. The first piece, 'Colonel Stewart's Highland March', is in 2/4 time, F major, and consists of six staves of music. The second piece, 'Bonnie Bessie', is in 2/4 time, G major, and consists of six staves of music. The score includes dynamic markings such as *p* (piano), *f* (forte), *ff* (double forte), and *ss* (sforzando). The title 'Colonel Stewart's Highland March' is written above the first piece, and 'Bonnie Bessie' is written above the second piece. The score is written on aged, yellowed paper.

The Lover's Mistake

71

